

**D**eus qui manus tuas et  
pedes tuos et totum corpus  
tuum pro nobis peccatoribus in li  
gno crucis posuisti et coronam  
spineam in despectu tuo sacratissi  
mi corporis super caput tuum impo  
sitam sustinuisti. Et quinque vul  
nera pro nobis peccatoribus in ligno  
crucis passus fuisti et nos de tuo  
sanguine tuo redemisti dñe hodie  
et cotidie usum penitencie, astutie  
cie. humilitatis, castitatis, lumen  
sensum et intellectum, et ueram sci  
entiam usque in finem. Per te ihu xpe  
saluator mundi qui cum pater et  
spu sco uiuis et regnas ds in scla

seculorum. Amen.

[illegible]



**MEDIEVAL BOOK OF HOURS LEAF, c. 1420-40**

**IM-12107:** (180 x 138mm – 7 ¼ x 5 3/8”) Original leaf from a **large size** medieval manuscript **Book of Hours**. 16 lines of Latin text on animal vellum. Ruled in red with dark brown ink, in fine gothic textura script, with rubrics (headings) in red. **One two-line illuminated initial heavily burnished gold** on red and blue ground with delicate white tracery.

**Northern France: c. 1420-40.**

*Verso contains the guide sketch for what was intended to be a miniature painting, possibly the Deposition from the Passion cycle. An uncommon look at the method of book production, with the miniature intended to be added after the text and initial illumination were completed.*

Provenance: From a **Beauvau Family Book of Hours** – at one time belonging to **Princess Hedwige de Beauvau, Comtesse de Ludres**

The **two-line illuminated “D”** begins **“Deus qui manus...”** (God, whose hands, feet, and whole body for us sinners were placed on the gallows of the cross...).

This leaf was written and illuminated in France **at a pivotal point in the Hundred Year’s War** - England defeated France decisively in Agincourt in 1415 and took Paris in 1420. **Not until Joan of Arc’s heroism (1428-29) could France regain hope of restoring its capital. The book from which this came was likely in daily use at that time**